

BG



A DIFFERENT
POINT OF VIEW

VOLUME I, NO. IV
m a y 1990

bg's become
V O C A L

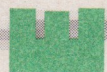
MADONNA
creates new
dance craze
V O G U E ?

The New York
I n t e r n a t i o n a l
F e s t i v a l o f
L e s b i a n a n d
G a y f i l m

The



Festival



LOOKING FOR LANGSTON

a word on plays
B E A U T Y S H O P
T H E P I A N O L E S S O N
T R U L Y B L E S S E D
S O L O

BG **MAGAZINE**

VOL. I, NO. IV

EDITOR/PUBLISHER
JOSEPH CORNELL

MANAGING EDITOR
T.J. WRIGHT

STAFF WRITERS
LES RAMSEY
DONALD GREENHILL
ALVIN SHIELDS
CHUCK BUTLER
E.K. WASHINGTON
HAROLD McNEIL ROBINSON

ADVERTISING DIRECTOR
RICHARD ALLEN

GRAPHICS/TYPOGRAPHY
BOB MARTINET

ASSISTANT TO PUBLISHER
CHANDRA ANDERSON

COVER DESIGN
DESIGN HEADS STUDIO

NATIONAL NEWS EDITOR
NEW YORK, NEW YORK
(212) 629-1887
E.K. WASHINGTON

PHILADELPHIA BUREAU CHIEF
P. WATSON

WASHINGTON DC BUREAU CHIEF
ELLIS FAITH

BALTIMORE BUREAU CHIEF
TINA BASSETT
1-800-695-9272

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COVER

THE NEW FESTIVAL
LOOKING FOR LANGSTON
ISSAC JULIEN, 1989

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★ NEWS ★

1990 PRIDE RALLY "OUR VOICES"

New York, N.Y., March 14 -- **HERITAGE OF PRIDE, INC.** ("HOP"), organizer of New York City's annual Gay and Lesbian Pride events, has announced that **Urvashi Vaid**, Executive Director of the National Gay and Lesbian Task Force ("NGLTF"), husband-and-wife performers **Ruby Dee** and **Ossie Davis** and five randomly selected members of the New York City's Gay and Lesbian Community will be among the speakers at the 1990 Gay and Lesbian Pride Rally. Titled "Our Voices," the Rally will kick off New York's 21st annual weekend celebrating Gay and Lesbian Pride -- built around the theme "Family, Friends & Lovers" -- on Saturday, June 23 from 2 to 6PM. The Rally will be held at Union Square Park.

Ms. Vaid will deliver one of two keynote addresses. Previously Media Director of NGLTF, a Washington, D.C.-based advocacy group, she succeeded Jeff Levi as Executive Director last August. A graduate of Vassar College and Northeastern University School of Law, Ms. Vaid has been involved in numerous direct actions, civil rights groups and Gay and Lesbian Pride events throughout the Northeast.

Rally speakers Ruby Dee and Ossie Davis have worked together in American theatre, film, TV and radio. Ms. Dee's major successes have been in TV films and series, including the history-making "ROOTS: The Next Generations." Mr. Davis is also known as the director of such landmark films as "Cotton Comes To Harlem" and "Black Girl." Last year, both appeared in Spike Lee's critically acclaimed film, "Do The Right Thing."



THE NEW FESTIVAL

LOOKING FOR LANGSTON, the controversial film that was pulled from last year's New York International Festival of Lesbian and Gay Film during a dispute with the Langston Hughes estate, will be shown in the festival series that begins this month. The black-and-white British film by director Isaac Julien is described in the series' calendar as a "poetic meditation on the Harlem Renaissance as a central motif for the representation of the Black gay artist." Praising the film in the calendar for its combination of "stylized text," cinematography and use of archival material, producers of the festival comment further on the controversy surrounding the film: **LOOKING FOR LANGSTON** has offended those cultural nationalists for whom Hughes is a canonized father of

Black literature, and for whom such heroes could never be gay."

Over 60 programs, representing about 15 countries, are planned during the 18 days of the festival (also known as The New Festival). Almost a third of those programs will be premieres. While there are a bounty of worthwhile films to see in the series, some that may be of particular interest to BG viewers are **JAMES BALDWIN: THE PRICE OF THE TICKET**, **Marlon Riggs' TONGUES UNTIED**, **DREAMS OF PASSION**, **SNEAK PREVIEW**, and the world theatrical premiere of Jennie Livingston's documentary on "voguing," **PARIS IS BURNING**.

The festival opens at the Biograph Cinema on W. 57th Street near Broadway on May 31 and runs through June 17.

—E.K. WASHINGTON

GMHC'S AIDS WALK NEW YORK

AIDS WALK NEW YORK, the world's largest annual AIDS fundraiser, is revving up for its fifth walkathon which will take place on Sunday, May 20. A record breaking \$3 million is projected to be raised over last year's walkathon which drew 16,000 walkers to benefit Gay Men's Health Crisis. About 20,000 people are expected to participate

in the 10 kilometer (6.2 miles) walk which begins and ends at Lincoln Center on Manhattan's Upper West Side. Registration forms, which may be found in many shops and restaurants around town, can also be obtained by calling the AIDS WALK information office at (212) 807-6310. On-site registration is also possible.

—E.K. WASHINGTON

POLITICAL ELBOW ROOM

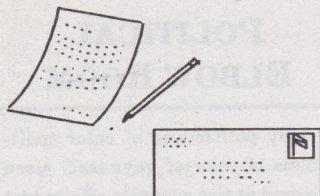
Gay politicians of color (politicians of color of gayness?) were honored at two separate affairs last month. The first, on Saturday, April 28, billed as "A Salute to Black Gay Political Leadership," was sponsored by Gay Men of African Descent (GMAD), Gay & Lesbian Independent Democrats and Lesbian & Gay Students Alliance of Hunter College. The reception, which took place at Roosevelt House on Park Avenue was held in honor of Keith St. John, the elected openly-gay Alderman from Albany, New York. Proceeds from this affair went to the Committee to elect Keith St. John for the purpose of retiring the alderman's campaign debt. Included among the list of invited speakers and special guests were State Senator from Harlem, David Patterson; Hon. Philip Reed; Vice-Mayor & Alderman from Cambridge, Massachusetts, Kenneth Reeves; NYC Commissioner for Human Rights, Dennis DeLeon and NYC Commissioner for Mental Health, Billy E. Jones.

The latter two guests were themselves the highlight of a reception held in their behalf two evenings later at Rogers and Barbero Restaurant in Chelsea. The second affair was hosted jointly by Boricua Gay and Lesbian Forum and GMAD in honor of the two newly-appointed gay city commissioners, DeLeon and Jones. The evening was sponsored by Gay Men's Health Crisis and Lambda Legal Defense and Educational Fund.

—E.K. WASHINGTON

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LETTERS



Dear Editor:

A meritoriUS April editorial in the G.M.A.D. tradition of "Finding Community in Diversity."

No one else was doing it, so I took it upon myself some years ago to seek out in confidence and bring together brothers of color who are privately homosexual/bisexual/gay and (aware that there is more than a singular definition of "Silence=Death" - that it's capabilities can/must embrace "more than just a loud, shrill noise") we, "B-Men", in our anonymity, have actively supported, publicized, participated in numerous political, health and cultural community activities - the least and most publicly effective of which was the donation of the red, black and green liberation flags to the brothers of color contingency in last year's Gay Pride March.

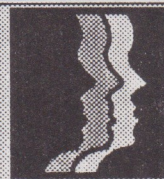
Thank you for your editorial and addressing us by our correct name. As I've said so many time before, "my clothes are in my 'closet' - I am in my bed with my Black love."

—B. Nia Ngulu

BG IMAGES

BLACK IMAGE MAKERS

by HAROLD MCNEIL ROBINSON



Only very recently within the past year have we seen ourselves portrayed in film more realistically than ever before. Isaac Julien's *Looking for Langston* and Marlon Riggs' *Tongues Untied* have caused so much excitement for their beautiful and affirming images of black gay men. Looking for Langston has the feeling of a mystery sensually unfolding out of the mist while *Tongues Untied* zooms in on bright defiant black gay energy moving forward in the light of day and in the face of glaring prejudice. These two gifted black gay film makers deserve great recognition for their pioneering efforts.

We have also been excited in the past few years by new black film makers who are not gay. Spike Lee, Robert Townsend, and Warrington and Reginald Hudlin have been doing some intense pioneering at the box office lately. Probably not since Black Hall of Fame film maker, Oscar Michaux in the thirties, have black people in America been presented with such dramatically new and realistic images of ourselves that have been so widely circulated. In the late sixties, similar films were made that had short runs regionally, often in art theaters. Most of them still are not widely available in video even today. At the beginning of the seventies, the desire for visibility on the part of blacks was countered by black exploitation movies that attracted many dollars and much viewing time from our communities while glorifying black on black violence and reinforcing images of pimps, prostitutes, drug dealers and addicts. The mainstream still offers little encouragement to the black independent film maker. Spike Lee's experience with the

Academy Awards is a clear indication of that. Inclusion only goes so far and no further.

In the time of Michaux the response of Hollywood was to satisfy the desire for more black images by producing all black musicals and featuring one or two well known performers in subservient roles in an otherwise all white production. When you see Whoopi Goldberg, Eddie Murphy or Danny Glover in another cop sidekick role keep in mind what the origins of this genre are. Marlon Riggs' Emmy award-winning film, *Ethnic Notions* explored the surviving power of negative stereotypes of blacks in film and every other form of media. Many of the negative images of blacks emerging from the 19th century started appearing in the infant film industry at

the beginning of this century. D.W. Griffith's *Birth of a Nation*, one of the most overtly racist films ever made, became a great success during that period.

Intensely negative stereotypes often accompany overt physical violence. Black soldiers came home from World War I to be greeted by lynch mobs and rioting during the bloody summer of 1919. The twenties and thirties were periods of renewed Ku Klux Klan terrorism. Most of the images of blacks at the time were comic to the point of being garish. What are the lessons for black lesbians and gay men at this time? *Tongues Untied* considers the kind of double abuse heaped upon us, and how gaybashing from within our communities has the same deadly result on us as racist violence from outside.

(cont'd →)



HOUSE PARTY
CHRISTOPHER REID
AND A.J. JOHNSON

BLACK IMAGE MAKERS

(cont'd)

There is power and truth in Spike Lee's *Do The Right Thing*, particularly in regard to police violence. The same concern is echoed in a comedy by Warrington and Reginald Hudlin, *House Party*, in which two white policemen patrolling a black middle class neighborhood in Queens New York usually end up adding to everyone's frustration even when they do provide a degree of protection. Like Marlon Riggs, Robert Townsend is concerned about stereotypes and he focuses on the movie industry in *Hollywood Shuffle*. His concern with fairness like some of the other non-gay film makers has a glaring contradiction that weakens the overall premise of showing the truth.

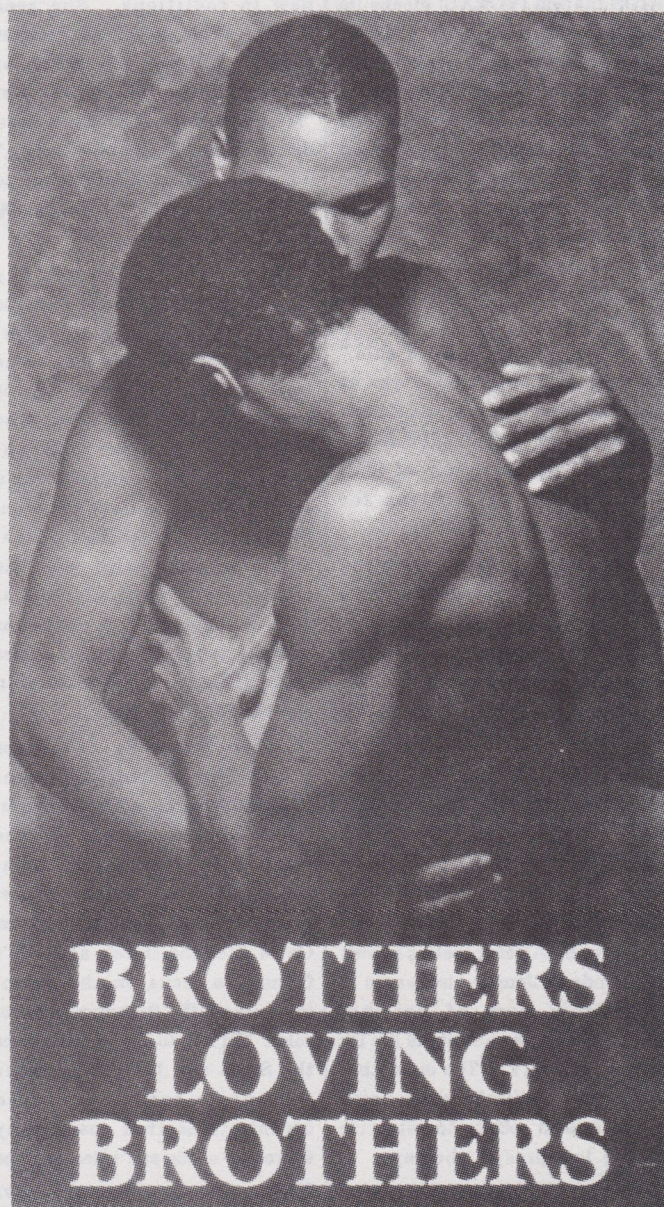
Our support of these new pioneering independent black image makers in bringing vibrant and more true-to-like scenes of black reality to the big screen, has been enthusiastic at box offices and video shops. We are disturbed however that their desire for fairness and justice, "doing the right thing," does not extend to black lesbians and gay men. Townsend's fleeting characterization of an effeminate black male hairdresser who flirts with him in a brief scene is just as offensive as those of the thugs and loose women black artists are asked to portray. In *She's Gotta Have It*, the problem with Spike Lee's sexually hungry lesbian scheming to get the heterosexual central character into bed is not that we don't know anyone like her, but that knowing something more would make her more human if not less threatening. Despite his proven ability and track record at breaking through the silence to articulate current social and emotional realities, his films still pose problems for women and gay men.

Some black film makers may counter that homophobia is a reality in the black community and that they are simply depicting that reality as it is. Well then, unlike racism, police brutality and perhaps sexism, no effort is made in these films in contrast to the two black gay films to point out the victimization of the homophobia. Even when it is done for a laugh, it's still at our expense. In *School Daze*, the use of the word "faggot" as a putdown during the fraternity competition is clearly insensitive. The adolescent character, Kid, in *House Party* is bright and very likeable especially when he decides not to have sex with his newfound girlfriend when his condom falls apart. When he briefly goes to jail, his response to a potential gang rape is to indicate that he is not a "homo" like Hudson. Consider that this is a film that has a very youthful audience. When it hits the video market, that will increase significantly. There is another line used by the thuggish high school students in that same film which usually accompanies violence or the threat of violence: "I smell pussy." Here sexism and homophobia overlap.

The influence of visual media on the shaping of the black psyche, particularly of youth, is very potent. Going into the 1990's, the use of the media image of a convicted black rapist, Willy Horton drew much anger from our community. Howard University students were successful this past year in preventing the creator of the Horton approach, Lee Atwater, from becoming a trustee of the University. Their activism around this issue is an important example. One of the most timely opportunities that non-gay black film makers have is to present affirmative and realistic images of black lesbians and gay men. They

can accomplish this by collaborating with gay film makers like Isaac Julien and Marlon Riggs or by consulting with black gay writers, directors and mental health professionals. Black lesbians and gays need to contact these new black film makers through whatever means are available be that social network, letter writing campaigns or direct action. The National Black Gay and Lesbian Leader-

ship Conference held in Atlanta this past February called for an increased monitoring of the media, particularly in our own communities and greater organizing around anti-defamation at all levels. So when the next big blockbuster movie comes along, you might want to consider how it is depicting you and yours before plunking down your hard earned cash. Think about it.



BG's Become VOCAL

by E.K. Washington

1990 has seen the formation of a new consortium of lesbians and gays, people of color, and AIDS advocates, all under one roof. The organization whose pro tem name is Lesbian & Gay Voices of Color AIDS Liaison (VOCAL) gleans its membership from nearly every organization and bureau in the city that is specific to either AIDS or to the interests of lesbians and gays. Although initially granted meeting space in the offices of the Gay & Lesbian Alliance Against Defamation (GLAAD), the quickly expanding group has already found need to search for larger quarters.

"We've always needed this," says Sandy Lowe, who works at Lambda Legal Defense and Education Fund, of VOCAL. "Primarily for visibility for people of color communities as well as for mainstream white communities."

Don Kao, an Asian-American who works for Project Reach, a teen counseling agency near Chinatown, appreciates a need for such increased visibility. Although early assumptions in his community that AIDS had only to do with white gay males have of course proven false, he is still concerned about "a tendency among Asian AIDS groups," he says, "to focus only on the heterosexual population."

Joyce M. Alcober (better known to friends as Jomal) also wants to undo this sort of societal diminution of the quality of life for people with HIV. "The only other earmarked medical manifestation that's caused society to ostracize people is leprosy," she says. A

member of Asian/Pacific Islanders Concerned about AIDS and on the board of the National Asian/Pacific American Families Against Substance Abuse (NAPAFASA, Inc.), Jomal isn't new to coalitions. She sees VOCAL's role as being a catalyst toward self-empowerment of lesbian and gay people of color. "Most people of color have been discriminated against for so long," Jomal says, "that they're unable to see that maybe they are being discriminated against as a PWA."

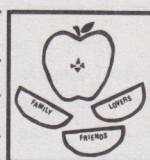
Lowe sees lesbian and gay people of color as being in a unique position to offer an enlarged perspective. "Each of us may come from possibly two, three, four or more worlds," Lowe says, who scores off her own personal composite as a woman, Black, a mother, half Jewish, and a lesbian. Because of the shift in local administration, she sees the present as a particularly important opportunity for lesbians and gay people of color to amass their different perspectives in order to effect changes.

Elbert Gates, who is a member of Gay Men of African Descent (GMAD) and GLAAD, concurs. "We need to mandate a response from authorities that is commensurate to the degree of suffering we are experiencing," he says. Gates cites the state's and city's failure to focus on the demographics of HIV in communities of color. "I'd like to see VOCAL force the State and City to increase funding to community-based organizations that specifically serve our needs and interests," he says.

(cont'd on page 7)



▼ OUR VOICES ▼
FAMILY ▼ FRIENDS ▼ LOVERS
UNION SQUARE PARK
SATURDAY ▼ JUNE 23 ▼ 2-6 PM



SPEAK OUT AND BE HEARD ...at the 1990 Gay ▼ Lesbian Pride Rally

This year, in keeping with the official theme of New York's 1990 Pride Events—Family, Friends & Lovers—you can have the chance to speak out at the 22nd Annual Gay ▼ Lesbian Pride Rally.

Five speaking slots will be reserved for five individuals selected in a COMMUNITY LOTTERY. Each participant will have three minutes to speak out about any important Gay ▼ Lesbian topic.

Here's how it works: Just fill out the entry form below and return to Heritage of Pride by June 1st. Winners will be selected in a random drawing to be held before the June 4th general membership meeting at the Lesbian and Gay Community Services Center.

I'd like to SPEAK OUT at the 1990 Pride Rally!

Name _____
Address _____
Day Phone _____ Night Phone _____

I'd like to SPEAK OUT about:

IMPORTANT: ENTRY DEADLINE: June 1, 1990. ENTRY LIMIT: 1 entry per person. Participants will have 3 minutes to speak on the topic of their choice. The time limit will be strictly enforced. Topics can be any Gay ▼ Lesbian issue. RETURN TO: Community Lottery, Heritage of Pride, Inc., 208 W. 13th Street, New York, NY 10011.

ACT UPTOWN

The AIDS Coalition to Unleash Power, or ACT-UP, voted at a recent general meeting to spend \$11,000 for advertising space in The Amsterdam News and El Diario. The proposal had been made by ACT-UP's Majority Actions Committee, which focuses on people of color issues related to the AIDS epidemic, for the purposes of outreach to the City's Black and Latino populations. Both journals enjoy wide circulation in those communities, and The Amsterdam News in particular has often been criticized for its inadequate AIDS coverage in the past. The approved funds will pay for 500 column inches of space that may be utilized for one year in formats ranging from 1/8-page to full-page at the advertiser's discretion. — EKW

COMMUNITY RESEARCH INITIATIVE Rifabutin (ANBAMYCIN) Open for enrollment

CRI is located at 31 W. 26th Street,
NYC 10010. 212-381-2050

MAI (Mycobacterium avium-intracellulare) causes fevers, sweats, wasting, diarrhea, and damage to many organs in the body. It is very difficult to treat. CRI is testing Rifabutin to see if it can prevent the disease in people with AIDS. This trial is for people with AIDS, who have less than 200 T4 cells. All people in the trial must be taking either AZT or DDI, as well as PCP prophylaxis. Dapsone is not permitted. CRI will test for the presence of MAI. Participants will be randomized to either 300 mg. daily of Rifabutin, or a placebo. Anyone developing MAI bacteria in his or her blood during the trial will be offered Rifabutin. All physical examinations and blood tests will be performed at CRI, free of charge. Oral administration.

VOCAL

(cont'd)

Other VOCAL members are mindful of the reciprocal outreach benefits such a coalition can serve the organizations to which they are more fully anchored. Curtis Harris, an Apache, asserts the importance, he says, "to be a presence for Indians who might not know of Community House." American Indian Community House provides multiple service, support and social programs for Native-Americans. Harris, as Social Services Coordinator, heads that organization's fledgling AIDS program. Participation in VOCAL seemed a logical move for him. "It's important for me to work with other people of color," Harris says of the population with whom he claims he could always more closely identify. "I'm not a token on a committee set aside."

We are lesbian and gay people of color from diverse cultures, communities and national origins, united to invoke our collective personal and political power to end AIDS and racism," says VOCAL's mission statement in part. Inevitably, strategies toward achieving those ends should prove as diverse as the wide-ranging organizations from which the new group's membership is comprised. Some are community-based, specializing in AIDS prevention education, some in direct action. Some are money- or statistic-monitoring bureaus of the local administration, some social organizations. No matter what the organization's particular *raison d'être*, however, its agenda is in some degree impacted by AIDS and homophobia and racism.

Kao's voice reveals exhilaration when he credits VOCAL as being a true coalition of people of color. "The bottom line," he says, "is that most people doing something haven't been mindful of the need for coalition building."

Lowe, too, seems charged by the spectrum of so many groups unified outside of the mainstream, by the bounty of such a resource. "The struggle when you're different is to make the world big enough to house you," says Lowe. "We have something the world needs."

A WORD ON PLAYS



QUEEN ESTHER MARROW

TRULY BLESSED

At the Longacre Theatre, Queen Esther Marrow stars in *Truly Blessed* "A Musical Celebration of Mahalia Jackson." The "sing fest," as it is described by director Robert Kalfin, celebrates the life of the immortal Mahalia Jackson.

Queen Esther Marrow, who conceived and wrote this piece, does a fine job in her portrayal of the late Ms. Jackson. The strength of Mahalia's character, and inspiration to sing comes, clearly, from her belief in the Scriptures. Ms. Marrow's every move seems to capture that aspect of the famed gospel star. Her only failing seems to be in comparison. For those of us in the audience who grew up listening to Mahalia, her mag-

nificent contralto voice storming through our Magnovox in the living room, there might never be a more inspiring voice. Although Ms. Marrow's matinee voice was on, it was clear we would not feel the old familiar voice from our Magnovox on this stage.

It was a celebration nonetheless supported by strong performances from Carl Hall, Lynette G. Dupre, Doug Eskew and Gwen Stewart. The small cast provided a number of raucously funny and ingenious scenes ending in full audience participation in Ms. Jackson's more popular songs, "He May Not Come When You Want Him" and "Move On Up a Little Higher." *Truly Blessed* is a blessing in disguise.

- J. CORNELL

SOLO IS SO-SO

by E.K. Washington

Byron Johns' *SOLO*, or by its full title, *SOLO: A LIFE IN PROGRESS - A NEW MULTIMEDIA THEATER PIECE THAT EXPLORES THE INNER THOUGHTS OF A BLACK MAN AS HE MATURES INTO MANHOOD* - is not a one-man show. Four young men combine speech, movement and song in order to enact the chewy heading. Unfortunately, the earnest efforts of all involved often don't flesh out the said exploration of the show's title beyond mere repetitious mention of the themes. In a show that lasts only about 70 minutes, crises of intimacy, being gay, having an absentee father, an uncomprehending mother, AIDS and unreciprocated love, among other things, seems destined to be relegated only a cursory examination at best. Mr. Johns, who wrote and produced this work, occasionally hits pay dirt

with some notable exceptions as a song called "Tangled Up In You" performed ably and aptly by Willie James Copeland, and in a hilarious recitation by Richard Johnson (in the economical drag of two hoop earrings) of an ex-girlfriend's letter which effectually contact-traces the recipient for VD. The choreography by Anthony Marshall shifts between hip presque-vogue variations and birdlike sweeps, as literal at times as some of the textual analyses that tend to keep *SOLO* from rarely soaring above so-so. All four of the performers, who include Youngblood Emanuel as well as Mr. Johns, should be credited for their versatility in this production.

At the Ernie Martin Studio Theatre, 311 W. 43rd Street, 212-279-4200 until May 6.



WILLIE JAMES COPELAND, YOUNGBLOOD EMANUEL, BYRON JOHNS, RICHARD JOHNSON

A WORD ON PLAYS (cont'd on page 12)

EVENTS

May 3-May 12 Ron Kantor - WORLD PREMIERE of "Cursed In Brooklyn". Ron Kantor, who last year delighted audiences with his eclectic travelogue "Twelve Moons Over Asia", is back with another funny, piercing and homespun look at a clash of East and West. **THE RAPPARTS CENTER, 220 East Fourth Street, NYC 10009.** More info/times, tickets, events: (212) 529-6160.

May 4, 8PM (Friday) - Brothers & Sisters in Business. GMAD's meeting has the same purpose as the GMAD advertising supplement of the same name: to stimulate business in our community by networking. **ASSEMBLY HALL, 1st floor of the Lesbian & Gay Community Services Center, 208 W. 13th St. (west of Seventh Ave.), Manhattan; (212) 620-7310.**

May 4, 7:45PM (Friday) - MACT/NY PANEL/CONSCIOUSNESS-RAISING SESSION: "Lesbians, Gays and Religion: Chaos or Community" *The Lesbian and Gay Community Services Center, 208 W. 13th St., NYC. BRIAN/CHRIS, co-chairs.*

May 6, 4-7PM (Sunday) - Button Night on Christopher Street. A one-time \$1 admission to any participating bar in the Christopher Street vicinity -- including Badlands, Boots & Saddle, Christopher's, The Cubbyhole, D.T.'s Fat Cat, Dugout, Julius, The Monster, Sneakers, Two Potato, Ty's and others -- gets bar-goers a 1990 theme logo button. This benefit is being organized with assistance from Red Mahoney, head of the Christopher Street Festival Committee.

May 4-6, Fri.-8PM, Sat.-7:30PM & 9:30PM, Sun.-4PM. SOLO - A Life In Progress -- A New Multi-Media Theater Piece That Explores The Inner Thoughts Of A Black Man As He Matures Into Manhood. ERNIE MARTIN STUDIO THEATRE, 311 W. 43rd St., NYC (Bet. 8 & 9 Aves.), (212) 279-4200.

EVENTS

May 9, 8:30PM (Wednesday) - GMSMA: PLAYING SAFE: First-Aid for S/M. The best first-aid is prevention -- avoiding unnecessary risks in the first place. General principles of first-aid/home medical kits/techniques/etc. **GMSMA, 208 W. 13th St., 3rd flr. auditorium.** Suggested door donation is \$3 for GMSMA members with card and \$5 for nonmembers.

May 12, 11AM-5:30PM (Saturday) - MACT/NY DAY-LONG WORKSHOP AND CELEBRATION OF HIS-PANIC/LATINO ISSUES. *The Lesbian and Gay Community Services Center, 208 W. 13th St., NYC. DAVID/MARCOS, co-chairs. Info (212) 932-3138.*

May 23, 8:30PM (Wednesday) - GMSMA MEDICAL INSTRUMENTS. **GMSMA, 208 W. 13th St., 3rd flr. auditorium.** Suggested donation is \$3 for GMSMA members with card and \$5 for nonmembers.

May 21, Massive Demonstration at the Nat'l Inst. of Health (N.I.H.) in D.C.

May 13, 1 PM (Sunday) - MACT/NY Picnic in the Rambles. Pot Luck Picnic in the rambles in Central Park. Bring dish for four. Enter 76th St., bear left.

May 12, 7PM (Saturday) - Lavendar Light Gospel Choir Annual Spring Pre-Mother's Day Concert at FRIENDS MEETING HOUSE, 221 E. 15th St. (bet. 2nd & 3rd Aves.). \$10.

May 31 - June 17, New York Int'l Film Festival, Biograph Cinema on W. 57th St. See THE NEW FESTIVAL on page 3 of this iss, for more info.

May 20 - AIDS WALK NEW YORK. GMHC'S AIDS FUNDRAISER. Begins and ends at Lincoln Cntr. See "GMHC" on page 3 of this issue for more info.

AFRICAN-AMERICAN WIMMIN UNITED FOR SOCIETAL CHANGE, INC.

The following topics/events will take place every Thursday for the month of May at 8PM at the Gay & Lesbian Community Center located at 208 W. 13th St. A \$3 gratuity is requested.

May 3 Featuring a sex therapist, Ms. J. Thompson will discuss lesbian sex roles and practices.

May 10 Motherhood: Nurturing Ourselves and Our Children, featuring Dr. Marjorie Hill. Invite a loved one; mother, daughter/son to share in a very special evening filled with openness and love.

May 17 Shared Motherhood: Lesbians Raising Children Together featuring Ms. Jamelah Waheed. This workshop will explore and evaluate the experience of motherhood.

May 24 Young Lesbians of Color Speak Out! A panel discussion comprised of young wimmin aged 18-25 speak out on coming out, relationships, sex, night life and substance abuse.

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★BG REVIEW★

MADONNA VOGUES

by J. Cornell

Last month MTV introduced the new dance craze by Madonna called the Lambada. No, it wasn't that bad but watch for this young lady. She'll try anything. Her latest attempt at Voguing is a smash hit!

Preparing for her Blonde Ambition concert tour, we all got a sneak peek at the rehearsal of the new staged version. In fact the stage version of the song is much more successful in capturing the dance than the small snippets we get to see in the video. Voguing became popular several years ago in most black gay clubs and attempts to capture the fashion poses "right off the pages of Vogue" (the magazine). Madonna, in between such self indulging lyrics as "Greta Garbo and Monroe/Dietrich and DiMaggio," really vogues! Dancers, who obviously fine-tuned the dance craze in many of those clubs, frame her every pose. To my surprise Madonna keeps up! This cameleon of sorts ads a new hyphen to her already extended titles; singer-actor-dancer-voguest.

"GRETA GARBO AND MONROE/DIETRICH AND DIMAGGIO"

It also comes as no surprise that the master mixer himself is behind the turntable, *Vogue* (Sire/Warner Bros) is co-produced by Shep Pettibone (*Love Sensation*, Loleatta Holloway, Salsoul records). Apparently this is the first release from the Dick Tracy (almost the score) album. The tie-in album should be released sometime this month. This 12" single version can be bought on vinyl as well as compact disc for almost the same price (good-bye vinyl). It includes the *Bette Davis* dub as well

as the *Strike-A-Pose* dub. The Madonna/Pettibone mix is exciting but keep your eyes open for Madonna Bustops!

BG PICKS

Keep your ears open for these New BG Picks

T La Rock
"Come & Give It to Me"
(Fresh)

Fast Eddie
"Hip House 89"
(DJ Int'l)

EPMD
"You Had Too
Much to Drink"
(Fresh)

Phalon
"Rising to the Top"
(Mega Jam)

Nice & Smooth
"Funky for You"
(Fresh)

As One
"All of My Heart"
(Profile)

Boo-Yaa T.R.I.B.E.
"R.A.I.D."
(4th & B'way)

Paula Brion
"That's How He Stole
My Heart From You"
(Tommy Boy)

Cheree
"Stay With Me"
(Metropolitan)

Margaret Coleman
"Woman/Intuition"
(Tone)

D.J. Extraordinaire
"That's Too Hot"
(Jamare)



A WORD ON PLAYS BEAUTY SHOP

Imagine a play in which the male lead is a hand-weaving, finger-snapping queen. Imagine him a hairdresser working in a beauty shop full of women -- one fat, one sexy, one pretty, one ugly, several silly, and all man-starved. Imagine them all people of color. Imagine tales of a sexual liaison with the humpy gardener or promises of a steamy affair with the hot, muscular mailman. Sounds inviting? Well, imagine all this taking place in one of the most boring, humorless and poorly acted plays this reviewer has seen in a long time.

Beauty Shop, written and directed by Shelly Garrett, is the latest in a series of his popular plays touring throughout the U.S. I had been warned: this play is not great theater. Unfortunately, it barely ranks above mediocre theater. If anything, *Beauty Shop* is a series of sketchy, undeveloped subplots (I found no evidence of a main plot!), un-

suitable for even the worst television sitcom.

Shelly Garrett is an actor, having appeared on many television shows including *Kojak*, *Quincy*, *Gimme a Break*, *227* and *The Rockford Files*. As a writer, director, producer and executive producer, Mr. Garrett currently has four plays touring the country. Mr. Garrett certainly knows who his audience is. Throughout these 50-city tours, promotions for his plays are broadcast exclusively by black-oriented radio stations. More importantly, news of his plays are circulated by word of mouth. Chartered buses unloaded hordes of people who usually reserve their congregating for church services. He admits that most of his audience has "never set foot in a legitimate theater [or] seen a live stage play in their life..."

The cast is much too large for the lack of any profundity (cont'd on page 12)



DENZEL WASHINGTON

Celebrity Size Up

by T.J. Wright

DIANA ROSS



SIREN/ESKI

We might as well start with those Oscars... What about that Denzel Washington winning best supporting actor for his role in **GLORY**? I suppose it would be too much to expect that Morgan Freeman would have gotten his just comeuppance by winning "best actor" for his role in **DRIVING MISS DAISY** (without denying that Daniel Day Lewis who did win for his role in **MY LEFT FOOT** was also deserving). Two Black male Oscar winners in one year would just be an embarrassment of riches one supposes. Morgan will have to wait until another year, perhaps when there is no other Black in the running for the Black male slot.... Meanwhile **STAR Magazine** reported that while being scripted for a role in a new movie, **LOVE FIELDS**, Denzel Washington became so flustered at the prospect of kissing lovely Michele Pfeiffer that he had to drop out. Maybe Ms. Pfeiffer is just not his type. *Wish I were.*

And back to those Oscars.... Did you catch Kim Basinger and her half-coherent remarks about Spike Lee's movie **DO THE RIGHT THING** being snubbed by the Academy? Whether one agrees with her or not, **STAR Magazine**, that tabloid reservoir of information (misinformation?) seemed to confirm what many of us were wondering as did **THE NEW YORK POST**, the latter describing her as "Glinda the Good Witch after six or seven scotches." *Get help, Kim... and button your dress!*

Eddie Murphy some years back raised the same question at the Awards about the dearth of Black recipients (according to **JET Magazine**, four in sixty-two years: Hattie McDaniel in 1939 won best supporting actress for her role in **GONE WITH THE WIND**, Sidney Poitier took best actor in 1963 for his role in **LILIES OF THE FIELD**, Lou Gossett, Jr. won best supporting actor for his role in 1982's **AN OFFICER AND A GENTLEMAN** and now Denzel Washington

for his performance in **GLORY**!). The controversial Murphy was cited recently in **THE NEW YORK TIMES** as one of the three most admired individuals in a survey of young people conducted by the Girl Scouts of America. He shares that distinction with Bill Cosby and Michael Jordan, two other Black men.



Meanwhile **PENTHOUSE** magazine dubbed Eddie Murphy "Ego of the Month," following opening credits of his new movie "...in association with Eddie Murphy Productions, a film by Eddie Murphy. Starring Eddie Murphy... executive producer Eddie Murphy... written and directed by Eddie Murphy." **BG** sources report that there's an Eddie Murphy look-alike spending a lot of time cruising the transvestites on Fourteenth Street. Is there something you're not telling us, Eddie?



And speaking of secrets, another tabloid exposé (**GLOBE**, 4/17/90) reports that the new Elvis Presley bio, *The Boy Who Would Be King*, will reveal, amidst vehement denials from the Presley family and Elvis' associates, that Elvis had a gay affair with the late Nick Adams, star of **THE REBEL** TV series. And the **National Examiner** headlines Tammy Faye Bakker's difficulty in dealing with recurring rumors of husband/preacher Jim Bakker's homosexual activities in prison.



PEOPLE magazine reports that Diana Ross will play the legendary Josephine Baker in an upcoming TNT series beginning this fall. For those who question whether Ms. Ross can do the role justice, remember there were those who

thought she was not suited to play Billie Holiday in **LADY SINGS THE BLUES**. I think even skeptics were pleasantly surprised. Cast Billie Dee Williams with her again and I'll tune in over and over again!

"Special thanks to Chuck Berry for responding to last month's request for those nude photos that were published against his will in **HIGH SOCIETY** magazine. Chuck sent them in and... well, while they're not exactly what we had in mind for our cover, we admire his characteristic outrageousness."



And did you catch the premier of that new Black-based comedy smorgasbord, **IN LIVING COLOR**? Why do Black people who have themselves been the victim of years of media vilification feel justified in perpetrating the same crap on others, notably gay people? That final skit, "Men on Men" featuring two gay movie critics would only be acceptable if the actors were openly gay individuals (like Tim Sweeney on the old **SATURDAY NIGHT LIVE** skits). Straight or presumably straight actors satirizing gay men or lesbians is not unlike white minstrel performers in black face making fun of Black people in the process.



*If you would like to express your opinion about the new comedy **IN LIVING COLOR**, you can write to: Jaime Kellner, Pres., Fox Broadcasting, P.O. Box 900, Beverly Hills, CA 90213. You might want to "cc" a copy to The Gay and Lesbian Alliance Against Defamation: GLAAD, 80 Varick St., #3E, New York, NY 10013. Your point of view counts. And don't forget those right wing moral majority advocates make their point of view heard.*

We need to counter that viciousness and let networks know that we count too!

A WORD ON PLAYS

BEAUTY SHOP

(cont'd from page 10)

in the dialogue or talent among the actors. Mr. Garrett has a lot to say and he tries to say it all. There is more than enough material for several sitcoms. Small wonder the first act lasts over 90 minutes.

Mr. Garrett, who also produced the show, is credited for directing it as well. For some inexplicable reason, his actors stood in a row (once as many as eight of the large cast of actors lined up like ducks at an arcade shoot-em-up booth) and shouted their lines. The acting, of which 13 had "major" roles, rarely interacted with one another and, in fact, they hardly looked at each other when they spoke. They appeared to be more concerned with striking a pose (hands on the hips) or insulting via body language (eyes rolling and heads moving back and forth to the rhythm of the spoken insult). Worse, when they did speak, which almost entirely consisted of insults and put-downs, it was often difficult to hear what they were saying. And while well-delivered put-downs can be funny when appropriate, development of characters should not be dependent wholly on this type of gratuitous humor.

However, the most disturbing part of the show was how the audience laughed at the gay hairdresser. The audience whispered, "Hmmp! Look at that! Ain't that a shame! What kind of man is that supposed to be?" as soon as Chris, the hairdresser, made his entrance. They laughed derisively at every dishy, queenly gesture and comment he made. That is not to say the actor, Steven Gamage, was not genuinely funny, it's just that his character was so stereotypically exaggerated it was clear that as the audience was laughing at him, and only occasionally laughing with him, they would not tolerate him outside the theatre and they would never accept him as anything more than the butt of some, often tasteless, jokes.

I suppose I should be grateful that Shelly Garrett has been able to write, direct and produce popular plays for a black audience. Black actors get a chance to work and black audiences get a chance to enjoy plays written expressly for ourselves. There is far too few of this happening in the theater business. For this, Shelly Garrett serves as a long-needed beacon for those wanting to break into what has been and still remains a difficult arena for blacks to participate in. As a result of the success of this play, ABC-TV plans to produce a television sitcom early this summer based on *Beauty Shop* to be called *New Attitude*.

—ALVIN W. SHIELDS

THE PIANO LESSON

by E.K. Washington

The piano is like a wily narrator in August Wilson's play. It's already grinning at the audience when the lights are thrown up on the homey and conspicuously well-ordered parlor it sits in. The order of the house seems threatened at the play's onset, when its rooms are awakened by hollering and fist-pounding against the door. From the moment that door is opened, and Charles Dutton blasts in, we know that his house will be put to the test of weathering a hurricane by the name of Boy Willie.

The Piano Lesson, which opened last month at the Walter Kerr Theatre, has us in depression-era Pittsburgh, specifically 1936. Boy Willie, a farmer, has come north with a friend to the home of his sister, Berniece, who lives with their uncle. He and his pal have arrived in a broken-down truck filled with watermelons to sell in order to buy some property left by



Charles S. Dutton

a landowner who'd been recently killed in a mysterious accident back home (and whose ghost has since arrived at this house). He has already paid a third of the money for the land, and the sale of the watermelons will pay another third. In order to complete the sum he needs to become the owner, Boy Willie must convince Berniece to let him sell the piano, their family's heirloom.

Although Berniece (S. Epatha Merkerson) has not touched the piano in years, she has no intention of parting with it. Blood has literally, not just figuratively, been polished into this piano's wood, she furiously reminds her brother. Clearly, it is no ordinary instrument. The upright is thoroughly animated with faces and figures of family members carved by an enslaved great-grandfather who was a wood sculptor. It has passed through four generations of their family, including some who were sold for the instrument and, later, who died stealing it back from the white owners. While her brother is as keenly aware as she of the piano's history, it is their disagreement about how rightfully to own up to their legacy that pits

them against each other.

Director Lloyd Richards has deftly handled a cast, headed by Mr. Dutton and Ms. Merkerson, that shines gloriously in a brilliant play, the second to earn Mr. Wilson a Pulitzer Prize. (The first was in 1987 for *Fences*, also directed by Mr. Richards who has directed all of Mr. Wilson's plays, first at Yale Repertory Theatre, then on Broadway, including *Ma Rainey's Black Bottom* and *Joe Turner's Come and Gone*. Audiences may be familiar with Mr. Dutton's other stamina-defying performance in *Ma Rainey*, for which he was nominated for a Tony Award as well as with Ms. Merkerson in what is not an obvious departure from her role as Reba the Mail Lady on "Pee Wee's Playhouse." She does not come up short here. Lou Myers, know also to TV audiences as Mr. Gains on "A Different World," is notable in the role of Wining Boy, a character seemingly inspired by a Jelly Roll Morton bawdy song of the same name. The play's scenic, lighting and costume designs, respectively by E. David Cosier, Christopher Akerlind and

(cont'd on page 15)

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GWM Digs hi-IQ GB or W, studious, stable, kind; into Liberal Arts, smiling & safe loving! Earl at (212) 866-2262. B1141.	CHILL HOME-BOY GBM 24, 5'9", 147 obs., handsome, very discreet, seeks butch to bang; type: GBMs, 18-27, who are chill, fun-minded & sexually challenging for companionship. Please send ltr/photo/tel. D8996.	Men of all Races Sought by in-shape GWM, 5'8", 145#, bl/bl/ 40. D0909.
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SENSE OF HUMOR GWM, 5'10", 160#, brn/blu, 36, sks intelligent, culturally aware GBM w/ sense of humor. I like dancing, exercise, reading, arts. Write: David, POB 291, NYC 10011.	DC 50+ GWM Moving to DC area, Med. Build, versatile sex. Skg yngr GBM for 1 on 1 relationship. D4837.	GBM Seeks GM For monog. rel. Respond w/ ltr, photo and phone to Roger, P.O. Box 272, Atlantic City, New Jersey 08404.
METS FANS GBM, 34, 6'1", 178#, muscular, seeks other muscular GBM who are intel. & enjoy METS games as well as good conversation. D1224.	NEW JERSEY Attractive, Goodlkg, Yng Prof GBM Intel., masc. Many interests. In touch with my spiritual & erotic self. Seeking yng, masc. GW who holds same interests. Send detailed letter: GB B1145	MICHIGAN Attractive GWM Athletic Professional, 31, 145, live in SW Michigan, but travel to Chicago often. Enjoy outdoors, sports, movies and good company. Seek similar sincere male, any race, for relationship. Send photo to: B1161.
SPECIAL SEARCH Special GBM, sks special GWM who is 6'1"-6'3", 180-200 lbs., muscular & comfortable w/ self. Versatile in bed & out. Me: 6'1", 180#, muscular, prof. relaxed. Photo req'd. D2421.	GWM 38 yrs., 5' 8", Beard. Respond: D9267.	PENNSYLVANIA Young BM Hot, well endowed BM, 20's seeks attractive partner, 23-40 for fun times and poss more. B1168.
Amateur Photographer GWM, 42, wants to meet amateur BG models, 30+, into swimsuits, underwear. C4897.	GWM Athletic, would like to meet gay, straight or bisexual BM for friendship, etc., Must be straight acting, athletic, 18-35. South Jersey area. Write to Nick. B1157.	Professional BM 52, tall, attr., st acting would like to meet GM, 40-55 for friendship, sharing, intimacy which hopefully will lead to a monog. relationship. Reply to B1174.
SEARCHING FOR FRED Fred Arthur. Where are you? Been searching and searching for you for a very long time. Remember me? Of course you do. Boston, Cape Cod and a lot of fun. Me: Bob, Tall White Boy. If someone is familiar with Fred, please contact Bob M. at Z2164.	GWM 34, 6'3", 165 lbs., hairy, non-smoker, non-drinker, prof. seeks masculine GBM for lover. I like to bicycle, swim, hike, music, garden, art & candlelight. Call Steven, 609-530-1726 (Trenton NJ).	GBM 28 5'10", 160, short curly black hair, mustache, straight acting, looking for slim or medium build GBM, 18-24 for fun and companionship. B1179.
Black Male Wanted 25-40 by very attr. hlthy w/m, w/bl-gr, 31, 6'1", 185 lbs. I am ultimately seeking perm. relat. w/masc. top man but would always welcome new friendships. All sincere apply. C7600.	Attractive GBM Good looking, young prof., intel., masc., w/ many interests. In touch with my spiritual & erotic self. Seeking young masc. GWM who holds same interests. Send detailed letter: C9098.	BM Topman Sought by bright and personable WM, mid 30's, 6', blond, neat beard, attractive, in shape for creative safe sex and friendship. Out of bed interests include the arts, dining, conversation and dancing. B1181.
GBM 30 yo, 5'11", 260 lbs., br/bl, big hairy tits. Gr & Fr a/p sks BG BB. C8132.	DEDICATED To loving only gay Black Men. This GWM longs to settle down with black gay lover. Ph/Phone req'd. Over 30 only, smooth, tall & lean sexaholic. D4387.	GBM 21 21, 5'11", 175#. Looking for GWM, 18-25 for friendship, poss. rel. Interests incl. dancing, photography and video. If you are straight acting, drug free and looking for a fun loving guy, send a letter with photo to Jason. B1185.
Attractive GWM Healthy, 52, attractive, interested in meeting younger (25-40) trim GBM with goal of possible serious relationship. Interests incl. sports activities, travel, good movies, and books, quiet times, dancing, personal discovery and growth, and affectionate, romantic, sensual, being w/ each other. C1473.		Philadelphia Black Male With hot b's, wanted by Black male for sexual encounters/daily relationship. Call Reggie anytime at 215-698-8525.
GBM 46 yrs. old, look younger, 5'9", 226#, non-smoker, social drinker, likes quiet evenings at home, some disco, movies, home cooking. Seeks male any race. Masc., 40-50, non-smoker, social drinker, into safe sex, must be top. A photo would be nice. Try me, I don't bite. C4590.		
New York Puerto Rican PR/Italian. seeks BGM top for gr/fr - ph/ph Box 118, NY, NY 10014		

PENNSYLVANIA (cont'd)		TEXAS	EMPLOYMENT
TOP GBM 23, attractive, swimmer's build, seeks fun times & friendship w/sincere, intell. mature men. D2221.		San Antonio 38 y/o Rd/bl, 6' 170#, Mensan, non-smkr/druguser, seeks boomer for sparky convers., cafe noir & moonlight, snug 501's, etc. Race, wealth, super gd lks unimport. but IQ a plus. C8095.	Writers, Artists, Photographers Who understand being B&G. Send queries, samples, and submissions to Editor BG Magazine. Cooper Station, P.O. Box 1511, NYC, NY 10276.
GBM, Slim, 40's sks j/o buddies to share sex & other interests. Prefer slim males of any race for mutual good times. D5786.		VIRGINIA	BG Sales Executive Magazine sks aggressive salesperson who wants to control own work hours and earnings. Exp. pref. but will train right person. Top commission pd. Resume to BG Mag. Cooper Stat., Box 1511. NYC, NY 10276. Att: J. Cornell.
GWM, 40, sks any race or color for intimate joining. I do it all. D6799.		GBM, 20s Would like to meet GWM for friendship & poss. relationship. D8233.	Progressive, community-based youth counseling/advocacy center. Multi-racial population of young people/families in crisis. Willing to work with young people & staff collective to develop pro-active youth-run/focused projects/programs. Pref. BA/African-American/Latino/Bilingual. Please send resume & cover ltr A.S.A.P. to PROJECT REACH, 1 Orchard St., 2nd Flr., NYC, NY 10002. For more info 212-966-4227.
GBM 34, 5'11", 165#, attr., str. acting, desires in shape attract. GM, 29-40 who is sensitive, has sense of humor, enjoys old movies (like "All This and Heaven Too"), walks in the park. Take a chance, let's get together. C4780.		OREGON	GLAAD IS LOOKING! Photographers are needed to document the activities of the Gay & Lesbian Alliance Against Defamation and of our community. Still and video photographers are invited to join us in the fight against defamation. For more info, please contact: Lazaro Hernandez at 212-932-3618.
Professional BM 52 yrs. old, tall, attr., str. acting, would like to meet GM, 40-55 for friendship, sharing, intimacy which hopefully will lead to a monog. relationship. Reply: C4578.		Bi WM Str. acting, athletic, 39, seeks men 20 to 40 of any race that are athletic, masc. discreet for recreation. Leather OK. C7302.	MISCELLANEOUS Learn Why Heterosexuality is rejected by God. Send \$5 to: The Apocalypse Society, P.O. Box 29, Jamaica, NY 11435.
Desperate BG Male Call Tron after 12 on Sundays. (215) 227-2832.		MASSACHUSETTS	Gay 90's Security for all affairs. Specializing in Clubs, private parties, etc. Herb 201-653-6917/Jeswidah 718-498-1262.
Busy GWM Exec., 30's, looking for GBM, 20's, in shape, hard body for special times. Mutually beneficial. Phone/photo returned. C5321.		Hot Latino Needs top BGM to satisfy his warm bottom. I'm 5'9", 160 lbs. C7799.	PHOTOGRAPHY Hot Black Men - The East Coast's best black men are in photographs by Weems-Works, now available in erotic photosets or art prints. For sample & brochure, mail request stating age (over 21) and \$10 to David Weems, c/o Weems Works, Box 22886, Balt., MD 21203.
Black Dad Wanted GWM, 35, looking for GBM, 40-45 to be my dad and spank me in a monogamous lover relationship & live together. I am very loving and romantic. Reply: C6472.		SEARCHING FOR FRED Fred Arthur. Where are you? Been searching and searching for you for a very long time. Remember me? Of course you do. Boston, Cape Cod and a lot of fun. Me: Bob. If someone is familiar with Fred, please contact Bob M. Z2164.	
CHICAGO		BOSTON BGM GBM seeks Nubile Nubian for loving man to man relationship. Spandex buddies encouraged. Call Paul 617-427-9401. Late night or message.	
GWM Mid 40s What do you want in companion-honesty, warmth, good conversation, helping each other grow? 5'11", 155, br/br., masculine, defined body. Public health professional, finishing doctoral thesis. Interests: health-promoting lifestyle, spiritual/intellectual pursuits, running/working out, meditation, mind-body connection, movies, plays, ethnic restaurants, pasta, chocolate, baroque music, friends, animals, men of all ethnic groups, making love. Prefer non-smoking professional, ages 30-50, fit, similar interests. Seek companionship, possible partner. Take risk. Send letter/photo. Will answer all. B1195.		CONNECTICUT	
A Daddy Wants a Son or a Little Brother 18-25, race not important. You: clean-cut, well-built, well-endowed. Long-term, live-in arrangement possible for right person. Send photo, phone number to B1189.		Tired of children, the boys. Handsome black prince needs a real black man. 35+. C9710.	
Top BG Male Married, very goodlooking, muscular and masculine, seek safe, bottom, married, white male between ages 45-65 for safe encounters. Looks not that important, but must be clean-shaven and tall. No fats or fems. Photo (returned) and phone to Miller Hall, B1192. Serious replies only. No game playing.		WOMEN	
		GBF, 21, New to lesbian world, would like to meet friends. Please, my sisters, write: c/o Benford, 714 Ave. "I", Rear, Greenwood, MS. 38930.	
		INTERNATIONAL	
		France. Arabian living in Paris, 28, sks chubby or heavy man. Photo if possible to Bettahar Nasser, 10 Rue Rochebrune, Paris, 75011, FRANCE.	

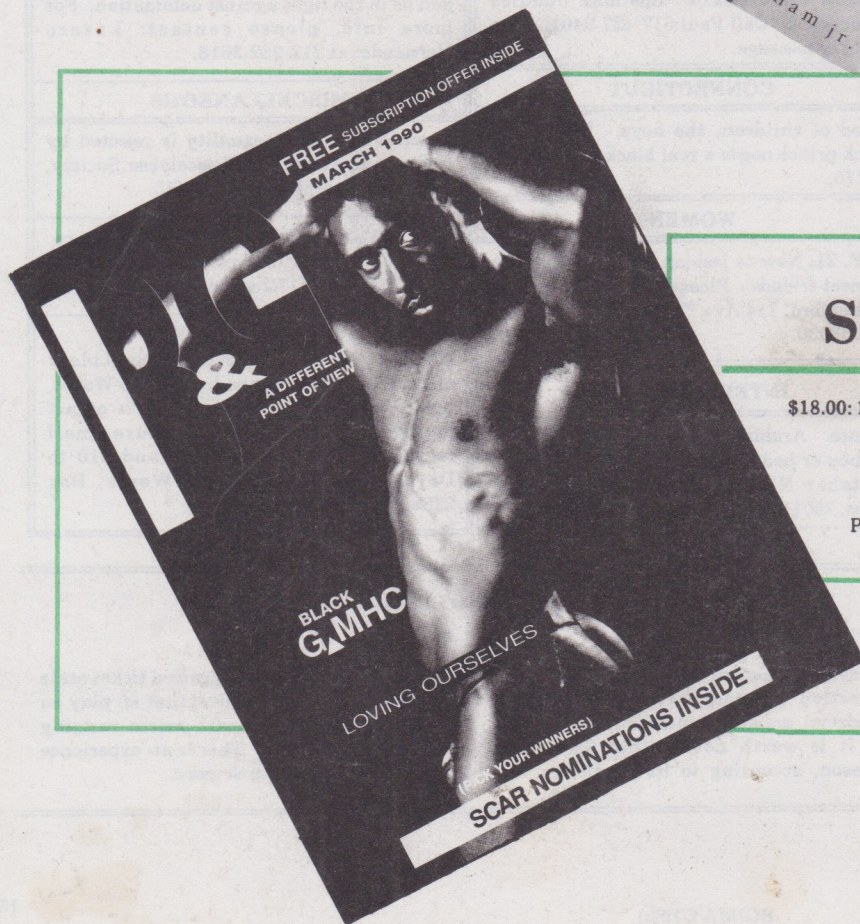
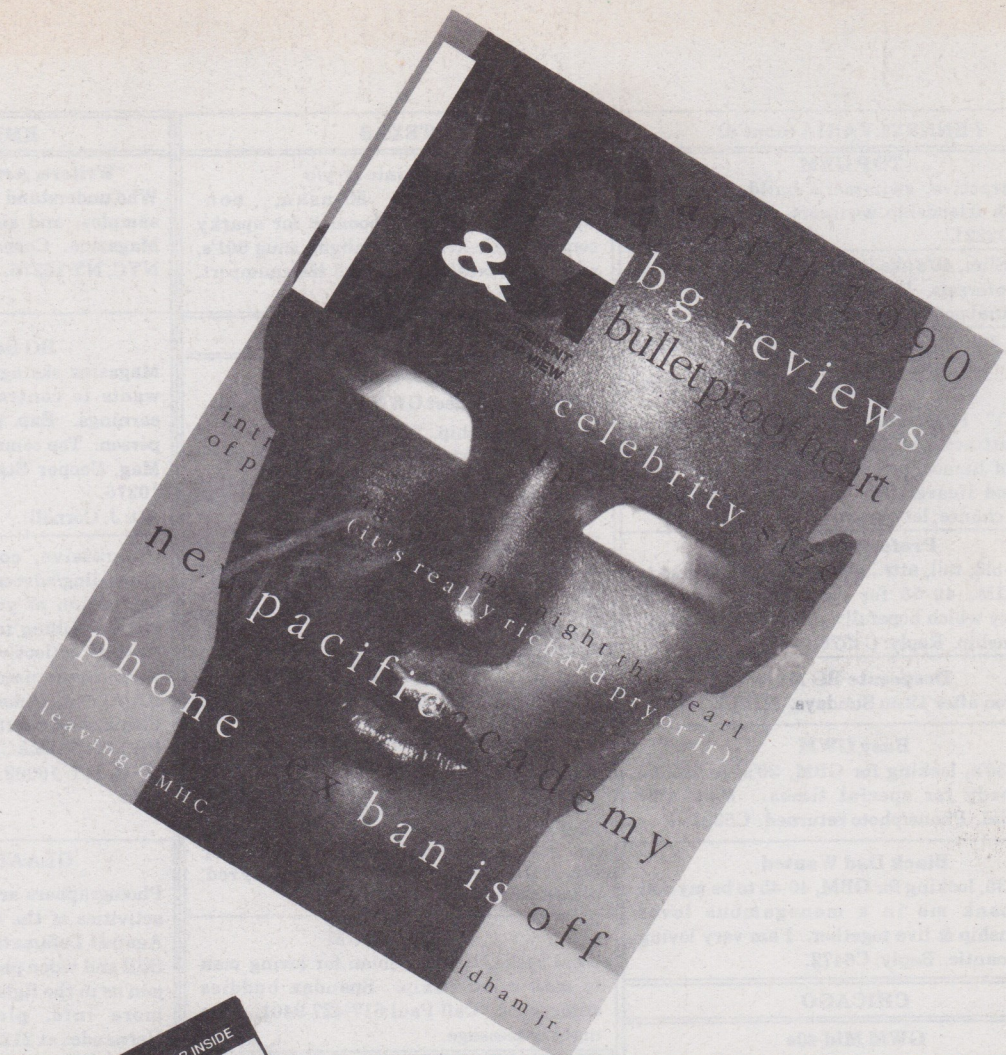
THE PIANO LESSON

(cont'd from page 12)

Constanza Romero, along with the musical direction and composition of Dwight D. Andrews, are all commendable.

It is worth noting that The Piano Lesson, according to its producers, will

have the most reasonably priced ticket scale of any straight (non-musical that is) play on Broadway this season with prices ranging from \$7.50 to \$39.50. This is an experience in the theatre well worth more.



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